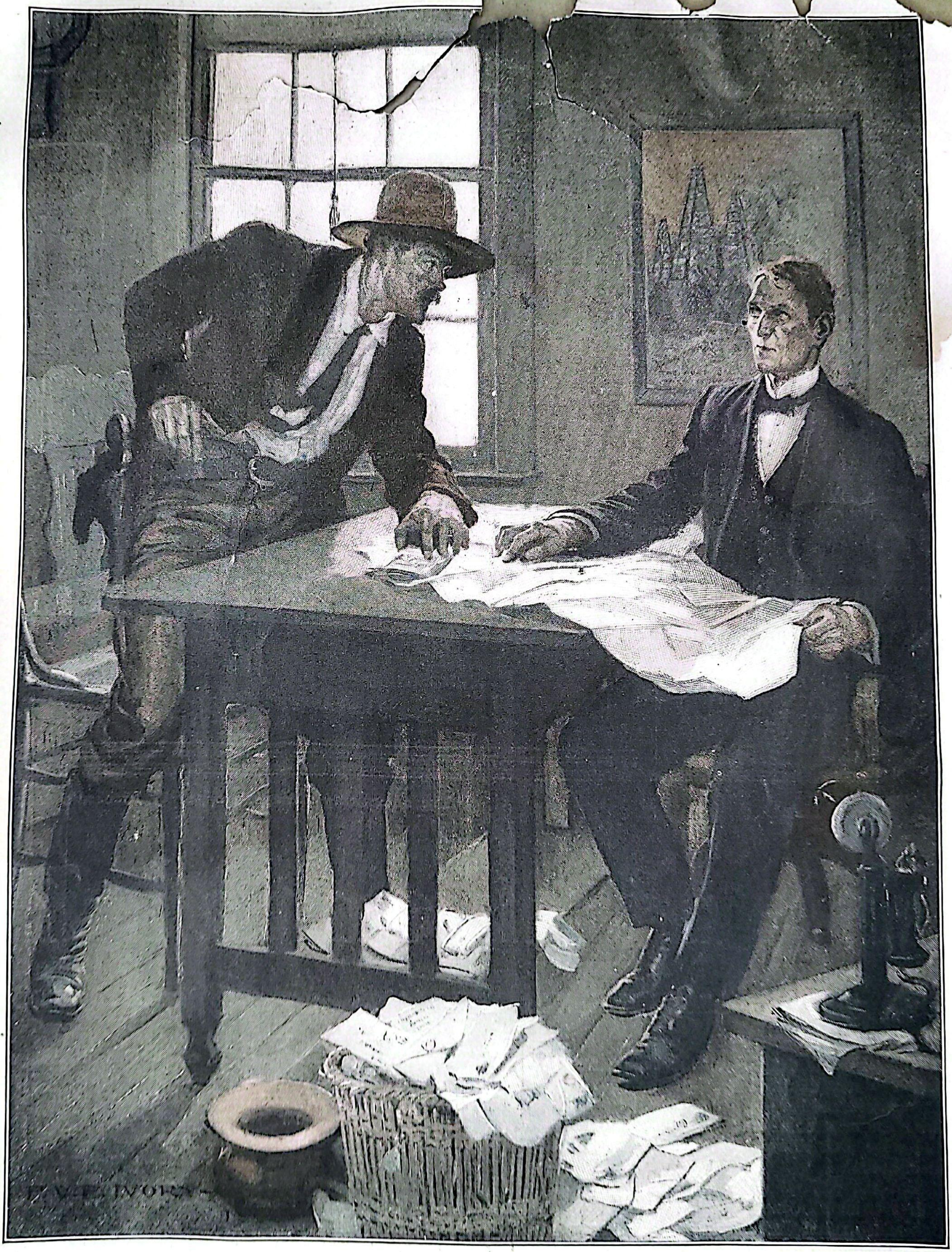
DRAWN BY MILO WINTER

Bringing in the Loot—Showing What Became of that Pocketbook You Missed



It was a situation he had managed, heretofore, to dodge

The advertising manager stopped by Richard's desk

There was a dead silence broken only by chuckling laughter

The Yellow Peril on Broadway

As Set Forth in "The Typhoon"—"The Rainbow" and Other Plays

By ARTHUR RUHL

Illustrated by HENRY RALEIGH

Miss Elita Proctor Otis as Deep Sea Kitty in "The Greyhound"

MRS. GERTRUDE ATHERTON has suggested that Americans are a pretty provincial lot anyway, and that if they don't like "The Typhoon"—which has been arranged for American production from the original Hungarian text of Menyhert Lengyel—they are even less than usually aware of what is good for them. We hasten to state, therefore, that the play is interesting and that the most interesting part of it is that which is least American.

It depicts a tragic love affair between a gifted young Japanese, sent to Berlin on a special secret mission, and a heartless young woman of that city—a sort of a "European geisha girl." The woman breaks through his Japanese stoicism, draws him away from his almost more than religious devotion to his work and his emperor, and then throws him over and insults his people. So the young Japanese chokes her to death.

"The Typhoon"

THE play is so cut for its American production that it is difficult to criticize its author fairly, but as acted here, at any rate, its main episode is rather crude and unimpressive. The interesting part is the Japanese part—the novel sight of Westernized Japanese on our stage, the meeting of European and Oriental in the same clothes and on the same superficial terms.

Here, for instance, are Tokeramo and his friends gathered in his apartment for tea. They are in Berlin to acquire the trick of doing the things it has taken the Western world centuries to learn. Not culture—Japan had plenty of "culture" when Germans still dressed in skins—but machinery, battleships, sanitation—they will come back with these and Europe will disappear.

At their head is a stern old samurai in frock coat—excellently acted by Mr. Henry Bergman—who disciplines his juniors like a sort of feudal chief. Students or what not on the outside, actually they are a band, all for each and each for all, and ready to undertake any sacrifice for the fatherland. Whether or not anything of the sort exists, the notion is interesting, and the stiff way they hold their hands, with thumbs turned in, the snatches of reedy, singing Japanese that now and then are heard, the whole melodramatic air of the thing—very well worked up—is creepy enough.

Mr. Walker Whiteside as Tokeramo in "The Typhoon"

Enter a typical German professor with his artist friend, the latter slightly the worse for drink and correspondingly anti-Japanese. The professor has loaned to old Joshikawa the unpublished manuscript of a book he has been working on for thirty years—has his dear colleague finished it? Ah—yes, indeed, but it was so very interesting that he had taken the great liberty of lending it to one of his friends. The solemn German, flattered and a little puzzled, proceeds to this man. Has *he* the book? Ah, yes, he read it with the keenest interest—indeed, so interesting was it that he ventured to pass it on to another friend. In short, by working in relays, the Japanese have copied everything essential in the book. Yet they put him off as easily as if he were a child, endure with complete stoicism the insults of his bibulous friend, and then the instant the two are out of the room, drop their impassive masks, begin to cackle and laugh in their own tongue, and leave no doubt of their contempt for the guests they have just treated with such solemn circumspection.

The heroine and the villain in that enthralling story of deep-sea crooks "The Greyhound"

It appears that it is a Japanese feast day. Shutters are drawn, kimonos cover the black coats, lanterns are lit, and in a moment, squatting in a semicircle on the floor, with an image of Buddha above them, these unusual gentlemen are sipping tea and recalling what their honorable parents and friends are doing at that instant back in Tokyo. The scene is well stage-managed, and the instant in which some one recalls the songs people are now singing at home, and a curious far-away squeaky hum which comes up from the crowd, is especially effective.

It is for such fresh stage material as this and its grim intimation of Japanese readiness to sacrifice all personal comfort for the national good, rather than for the personal tragedy of Tokeramo, that "The Typhoon" is most interesting. In its original form, with the trial scene and the rôle of Tokeramo's German rival less badly played, the accent may have been different. Mr. Walker Whiteside "presents" this novelty and appears as the young Japanese.

"The Rainbow"

IN SPITE of the disinclination of Messrs. Klaw & Erlanger to admit emissaries of this paper into their temples of art and the wild desire of the public to get into the one containing Mr. A. E. Thomas's "The Rainbow," the feat of entry was nevertheless accomplished and a pleasant time was had.

"The Rainbow" is the simple little story of a father and daughter. Husband and wife had separated—a matter of stubborn pride on both sides—and the mother taken their little girl to France to educate her in a convent. Here, one day, she awakens to the fact that she has, as somebody puts it, "mislaid her father." An overpowering desire comes over her to see him again, and it is to gratify this wish that the mother, after ten years' absence, consents to bring her to New York.

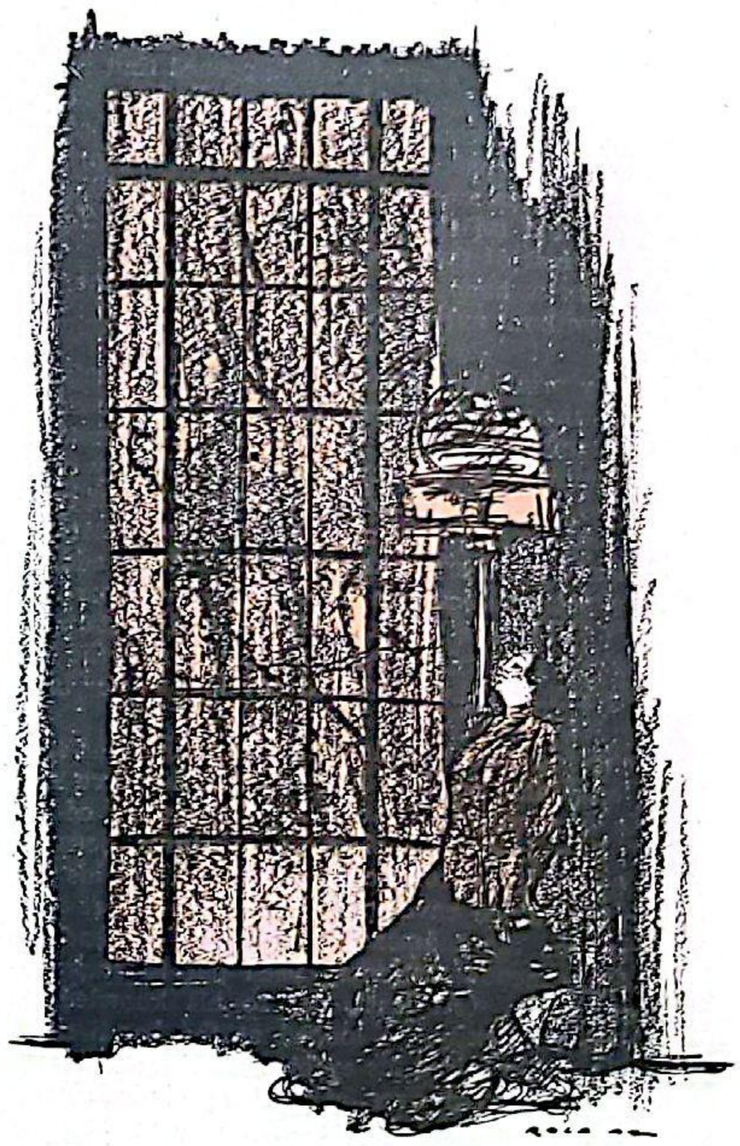
We see the father, the night before she arrives, playing poker with three of his dashing friends. He lives in one of those spacious bachelor apartments which single gentlemen invariably inhabit on the stage, with a deferential old valet to wake him up some time before noon and the sort of crowd about him which a youngish, pleasure-loving man with plenty of money often finds some difficulty in escaping in New York. He has moments of moralizing—"after all," says he over the matutinal grapefruit, "what do we get out of it? A little fatter, a little more sallow, a little more selfish, and then, one day, your valet tries to wake you at nine o'clock and"—it is like Pinero at his profoundest—"and you do not answer."

It is in the midst of one of these moods that the daughter appears—just sixteen, fresh as a windflower, knowing nothing of the world outside of the convent, and filled with happy illusions about her unknown father. Naturally, Sumner's world all at once turns upside down. There is nothing he wouldn't do to make Cynthia happy and to keep her with him always, but at forty unfortunately a man cannot very easily throw over all his friends. The wife, happening in at the peculiarly unfavorable moment, decides that the surroundings are impossible, and that in spite of the idyllic relation which has sprung up between father and daughter, she must take Cynthia back to Europe again. Even Sumner, himself, finally admits that it is for the best.

Happy Tears

THIS parting—the child thinking she is saying good-by for a few hours, the father feeling that it is forever—is where the audience surrenders. It is written with good taste and a sure understanding of effect, and, although to a theatregoer battered by a whole winter's plays to the point of wishing he were wrestling a polar bear on an isolated ice cake, instead of bracing up to another attack on his sentimentals, the sweet sorrow may seem a little long drawn out, it is doubtful if those who go to the theatre only now and then feel this.

The not unexpected reconciliation in the last act completes a piece so perfectly calculated to please that "The Rainbow" promises to be pretty widely known before it fades away. The piece moves crisply and surely, and, except for the introduction of the rather grotesque American consul in the last act, has a literary unity which Mr. Thomas's other plays—this is young Mr. A. E. Thomas, not "Gus"—rather lacked. It is full of gentle humor—those naturally amusing remarks which occur now and then to quite ordinary people. The reply, for example, of Sumner's sister, when, in answer to her suggestion that Cynthia may not like him when she sees him, he cries: "Not *like* me? Why, she must; she's my own!"—"Yes, so is the color of my hair, but I don't like it," is a typical one. Mr. Henry Miller's contribution as the father is solid and capable, but all eyes are on Miss Ruth Chatterton, who succeeds most prettily in making Cynthia the young girl she is supposed to be.

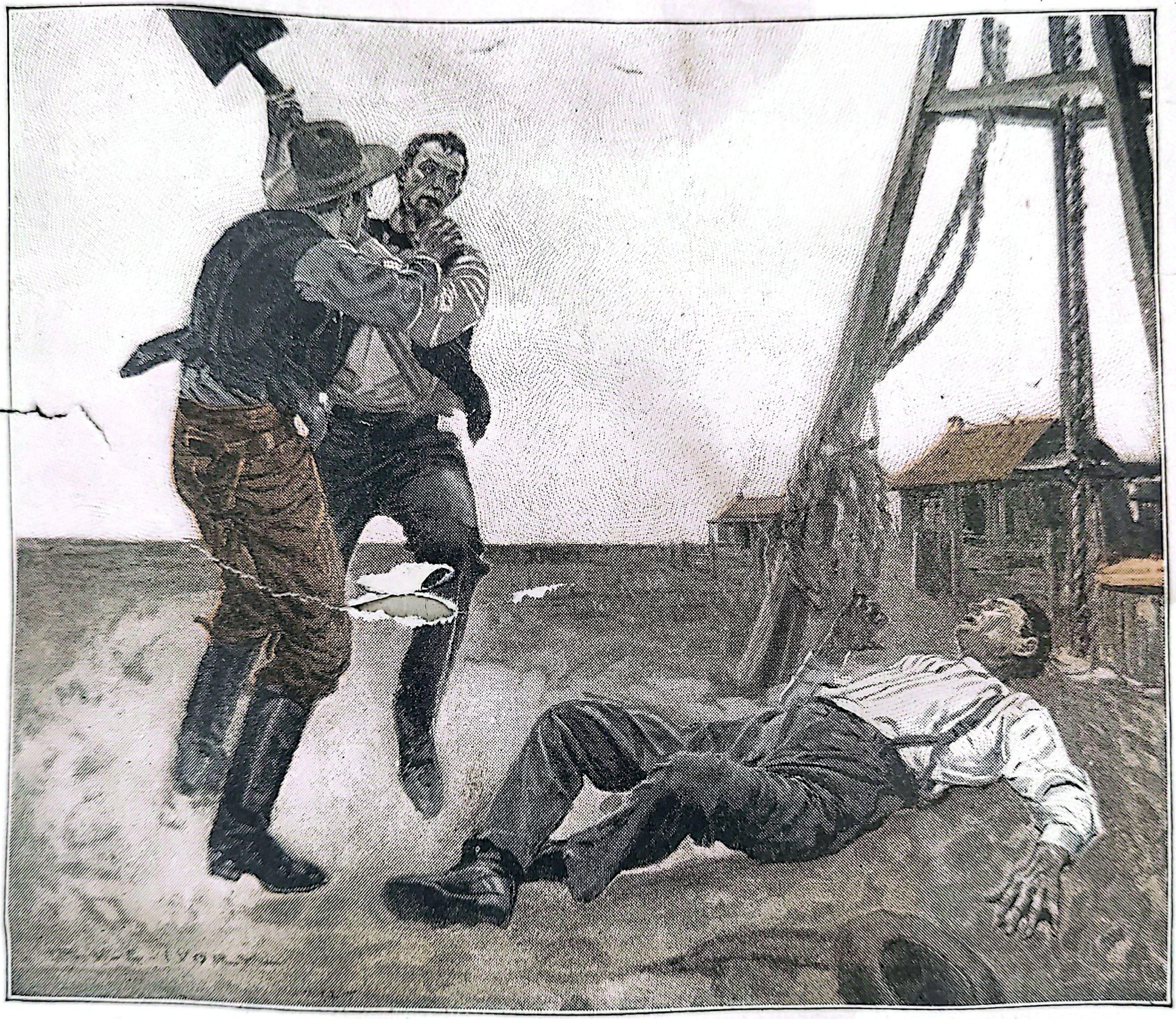


The Japanese and his European geisha girl in "The Typhoon"

"The Greyhound"

A WILD evening at the theatre is provided by those two voices from the underworld, Messrs. Paul Armstrong and Wilson Mizner, in their newest carnival of crime, "The Greyhound." Like "The Deep Purple," which, as the "Harvard Advocate" well suggests, might better have been called "The Long Green," this shows a gang of crooks in the act of separating various more or less ingenuous people from their money. The action takes place on a big North Atlantic liner, and the

(Concluded on page 32)



Gumm snatched a shovel and stretched Gobble on the ground with a blow at the side of the head

"That Was a Great Suggestion"

These words are being uttered hundreds of times a day referring to Holeproof Hose for *men*, *women* and *children*. Wives who have tested this famous hosiery, are suggesting Holeproof to their husbands. Men are surprising their wives with the wear they get from these excellent socks. And children are wearing Holeproof stockings six months without holes.

Holeproof Hose aims to be, in this way, the most popular hose in existence. They'll always retain the lead. You'll say that this ad was a great suggestion if you'll but try the hose.

Dealers Now Showing Spring Styles

They are exhibiting the silk Holeproof, made with silk from the Northern part of Japan, extra long fibre and extra fine in lustre. The silk hose are made for men and women. Three pair are guaranteed three months, for women, $3; for men, $2.

They are showing the latest colors and styles. There are twelve colors, ten weights and five grades in the cotton goods. To see Holeproof at close range is to buy a trial box.

A Million Enthusiasts

A million men, women, and children are wearing this famous brand. We made 7,000,000 pairs last year. It cost us $55,000 merely to inspect this output—to examine each pair—to see that each was perfection. But this care is the secret of the Holeproof success. It extends throughout every department. We make hose that will stand a guarantee. That is the sole reason why we guarantee them.

95% Make Good

In all our experience we have not had to replace more than 5% of the hose we sell. 95% have always outlasted the guarantee. Six pairs are guaranteed six months. The reason they last is as follows:

70c a Pound

We pay for our cotton yarn an average of 70c a pound. It is Egyptian and Sea Island cotton, the finest, longest fibred, lightest and softest that grows. We use it 3-ply so it's very flexible. The hose that it makes are thus strong and long-wearing, but light, soft and attractive too. We could buy common 2-ply yarn for 30c a pound. But we'd make common hose. And common hose, to be guaranteed, must be made cumbersome, heavy and coarse.

FAMOUS Holeproof Hosiery FOR MEN WOMEN AND CHILDREN

Carl Freschl

You want hose that feel good to the feet and hose that are stylish. You can get such hose, and get the wear, too, in Holeproof. But you must be careful in buying. See that the above signature is on the toe. Don't take any other if you want the genuine Holeproof—the original guaranteed hose—the kind backed by 39 years of hose making experience.

Sold in Your Town

The genuine Holeproof are sold in your town. We'll tell you the dealers' names on request or ship direct where there's no dealer near, charges prepaid on receipt of remittance.

Six pairs guaranteed six months cost $1.50 up to $3 according to finish and weight. Ask to see the *silk* Holeproof.

HOLEPROOF HOSIERY CO., 126 Fourth St., Milwaukee, Wis.

Holeproof Hosiery Co. of Canada, Ltd., London, Can., Distributors for Canada
Tampico News Co., S. A., City of Mexico, Agents for Mexican Republic

Holeproof TRADE MARK Hosiery

Reg. U. S. Pat. Office, 1906

Carl Freschl

Are Your Hose Insured?

TO DEALERS We have an opportunity to place the Holeproof line with a few more live dealers. Write for the Holeproof proposition and plan for sales promotion.

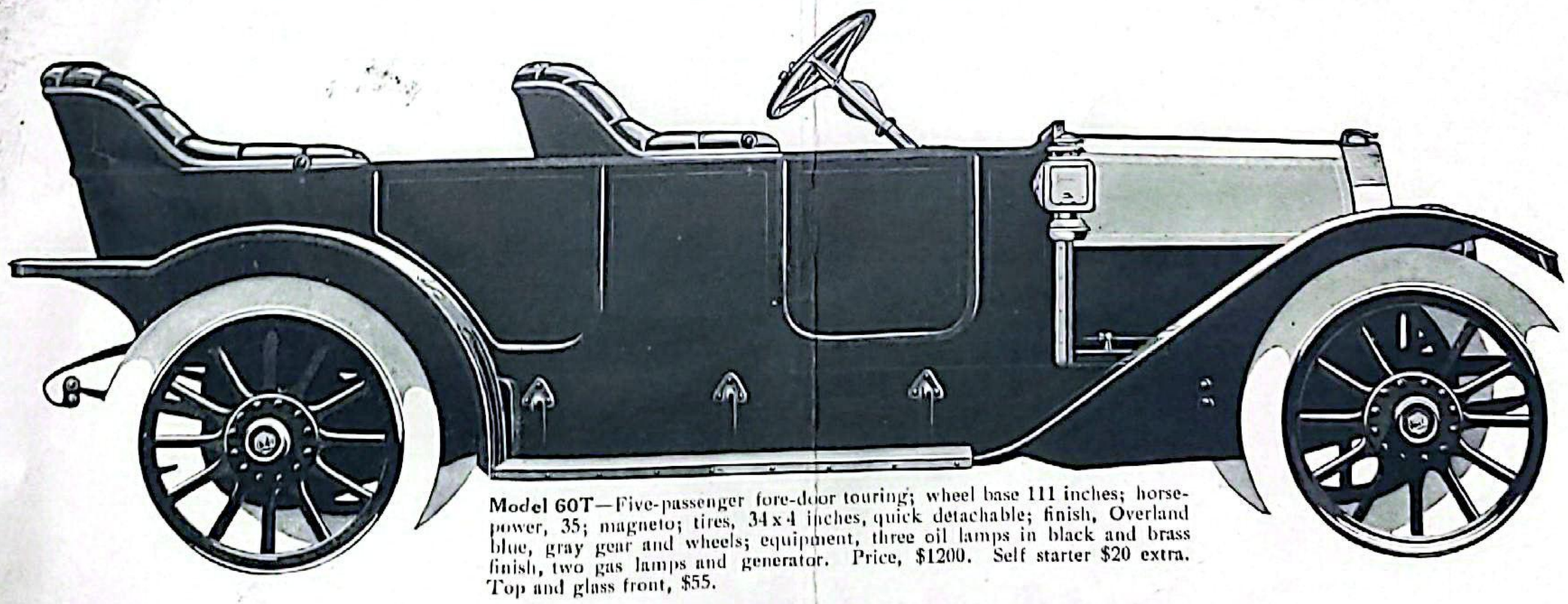
Overland

THIS is Model 60T—our $1200 thirty-five horsepower five-passenger touring car.

You will find that the specifications of the average $1500 touring car *fit this car exactly.* So why pay the difference between $1200 and $1500 if $1200 will buy you as much as you can get for $1500?

Read every word of the opposite page. It bears an important message.

The Willys-Overland Company, Toledo, Ohio



Model 60T—Five-passenger fore-door touring; wheel base 111 inches; horsepower, 35; magneto; tires, 34 x 4 inches, quick detachable; finish, Overland blue, gray gear and wheels; equipment, three oil lamps in black and brass finish, two gas lamps and generator. Price, $1200. Self starter $20 extra. Top and glass front, $55.

Victor

The g… st pleasure that comes from the possession of … musical instrument is to be able to hear at will … e world's best music sung and played by the … world's greatest artists.

And of all the instruments Victor and Victor-Victrola alone bring you this exquisite music in all its beauty.

The actual living voices of the most famous singers, the superb … of the foremost instrumentalists, the entrancing music of the most celebrated bands and orchestras, the delightful humo… of the cleverest comedians, are recorded on Victor Records absolutely true to life and with a musical tone of unequaled sweetness and purity.

And all this charming music gently floats from the Victor and Victor-Victrola just as clear and natural as it comes from the lips of the singers and the instruments of the musicians.

Such is the perfection of the Victor and Victor-Victrola, and only through their use in combination with Victor Records is it possible to secure the full, rich musical Victor tone which has become the ideal in the world of music.

Any Victor dealer in any city in the world will gladly play any Victor music you wish to hear and demonstrate to you the wonderful Victor-Victrola.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

Victor-Victrola XVI
$200

Mahogany or quartered oak.
Other styles $15 to $150.
Victors $10 to $100.

Always use Victor Records played with Victor Needles—there is no other way to get the unequaled Victor tone.

Victor Steel Needles, 6 cents per 100
Victor Fibre Needles, 50 cents per 100 (Can be repointed and used several times.)

New Victor Records are on sale at all dealers on the 28th of each month.